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ABSTRACT

This teacher's resource packet includes a number of items designed to support teachers in the classroom before and after visiting Mervyn's Moving Mission. The packet includes eight sections: (1) welcome letter in English and Spanish; (2) summary timeline of California mission events in English and Spanish; (3) objectives and curriculum links; (4) transparencies (architectural plan of mission; girl's cradleboard; mano and metate; dalmatic vestment; conserved polychrome wood statue; historic photograph of mission Santa Clara de Asis); (5) pre-visit lesson: Cahuilla rock art; (6) class activities; (7) activity book; and (8) bibliography and resources. (BT)

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MERYYN'S MOVING MISSION

Autry Museum of Western Heritage
4700 Western Heritage Way
Los Angeles, CA 90027-1462
Tel. 323.667.2000 Fax 323.660.5721

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MERVYN'S MOVING MISSION

Welcome to Mervyn's Moving Mission.

This teacher's resource packet includes a number of items designed to support teachers in the classroom before and after visiting Mervyn's Moving Mission. The packet includes:

WELCOME *letter in English and in Spanish. Please copy and distribute to parents.*

Summary **TIMELINE** *of California Mission Events in English and Spanish.*

OBJECTIVES *and Curriculum* **LINKS**
California Department of Education Content Standards

TRANSPARENCIES
Use these images and information for a pre-visit discussion about the objects your students will see on the truck.

1 *Architectural plan of mission*
2 *Girl's cradleboard*
3 *Mano and metate*
4 *Dalmatic vestment*
5 *Conserved polychrome wood statue*
6 *Historic photograph of Mission Santa Clara de Asís*

Pre-Visit **LESSON**: *Cahuilla Rock Art*

Classroom **ACTIVITIES**

ACTIVITY BOOK
Each student will receive an activity book after their visit.

BIBLIOGRAPHY *and* **RESOURCES**

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TIMELINE

1542

The Spanish explorer Juan Rodríguez Cabrillo sails to the west coast of North America and "claims" present-day California for Spain. When the first Spanish explorers arrive, the land is densely populated with indigenous people who have lived as hunter-gatherers for thousands of years. As many as 300,000 Native Americans representing more than fifty different tribes live throughout the area which the Spanish refer to as Alta California.

1769

The Spanish government struggles to prevent Russia from claiming the rich resources of California. On the orders of King Charles III of Spain, friars from the Franciscan order of the Catholic Church, accompanied by Spanish soldiers, travel overland from Baja California to Alta California to develop the first colony in that area. Mission San Diego de Alcala, nicknamed the Mother of the Missions, is established on July 16, 1769 by Father Junípero Serra. Twenty-one missions are founded along the coast of California by Spanish padres by 1823.

What is a mission?
A mission is more than just a building or a church; it is a system of ranches, orchards, vineyards, living spaces, and workshop buildings. The mission is like a small village that produces everything that it needs to survive. The expansive mission system also includes a presidio, which serves as a military fort, and other settlements located nearby.

Who lives on the mission?
California Indians, padres, soldiers, a ranch foreman called the mayordomo, and master craftsmen from Mexico and their families live on the mission. The padres attempt to convert the native peoples of California to Christianity, and manage all the operations of the mission, from agriculture to education. The soldiers protect the territory from the Russian fur traders to the north. The Native Americans provide the labor that allows the missions to exist.

What do the padres bring with them from Spain?
Citrus, olive, and pepper trees, cattle, sheep, horses, chickens, the domestic cat, looms for weaving, building tools such as saws and axes, and trades such as blacksmithing, leatherworking, carpentry, candle and soap making are introduced to California by the padres. The Spanish also bring new diseases to which the native people have no resistance. Thousands of California Indians die from malaria, smallpox, measles, starvation, and violence.

What traditions do the Native Americans bring to the missions?
The indigenous people of California have their own culture, religion, language and art, including the traditions of basketry and rock art. Their knowledge of the land, natural resources, and their uses as food, building material, and medicine are fundamental in the formation of the mission system.

TIMELINE

How are the missions built?
California Indians provide the labor to build and operate the missions. The padres design how the buildings will look based upon architecture from Spain. The building materials come from local natural resources. Designs from rock art provide decorative motifs for the arches of the new mission-style architecture.

What is the impact of the mission system on the California Indians?
The padres teach the Indians about Spanish life, language, and religion, and try to replace the Indians' traditional culture. As many as one-third of the California Indians are believed to have joined the mission system and converted to Christianity during the mission era. Some come willingly while others are forced. Some priests are known to be very kind and caring of the Indians who come to live at their mission, and others are not so kind-hearted. Once an Indian converts to Christianity and agrees to live and work at a mission, they are not allowed to leave. Some of them are unhappy about this and try to run away. Soldiers bring them back, however, and they are punished severely.

1821 • *Mexico gains independence from Spain. Alta California and the missions now belong to Mexico.*

1833 • *By decree from the Mexican government, the missions are secularized, or changed from being run by the church to state-managed. Many of the padres return to Spain. The land is granted to individual families of Mexican settlers. Many of the Indians who had lived on the missions go to work on ranchos. By the end of the mission era, there are as little as half as many California Indians as there had been when the Spanish arrived. Many had died from disease brought by the Europeans.*

1834

1850 • *California becomes a state. Most of the missions are given to the Catholic Church, and many fall to ruin, the victims of natural disasters and neglect.*

Today • *The state economy today is dependent upon many of the agricultural crops the padres brought with them from Spain. Tourists are attracted from around the country and the world to view to the beautiful architecture. The missions played an important role in the development of California, and various restoration efforts over the years have worked to preserve the buildings and art for future generations. The mission system also changed the lives of the native people in California forever. Although some traditions such as basketry persevered, much of the culture has been lost.*

CRONOLÓGICO DE EVENTOS

1542

El explorador español Juan Rodríguez Cabrillo pisa la costa oeste de Norteamérica y "reclama" la actual California para España. A la llegada de los primeros exploradores españoles, la tierra tiene una densa población de indígenas cazadores que la habían poblado por miles de años. Por lo menos 300,000 autóctonos pertenecientes a más de 50 tribus diferentes viven en la región que los españoles denominan Alta California.

1769

El gobierno español encuentra dificultades para evitar que Rusia reclame los vastos recursos de California. Por orden del Rey Carlos III de España, los frailes de la orden franciscana de la Iglesia Católica, acompañados por soldados españoles, viajan por tierra desde la Baja California hasta la Alta California con el objeto de establecer la primera colonia en la región. El 16 de julio de 1769, el padre Fray Junípero Serra funda la Misión de San Diego de Alcalá, conocida como la Madre de las Misiones. Para 1823, los padres españoles ya han fundado 21 misiones a lo largo de la costa de California.

¿Qué es una misión?
Una misión es mucho más que un mero edificio o iglesia. Es un sistema de ranchos, huertas, viñas, espacios habitables y edificios de culto. La misión es como una pequeña aldea que produce todo lo que necesita para la subsistencia. El sistema expansivo de las misiones incluye también un presidio, que hace de fuerte militar, y otros asentamientos ubicados en los alrededores.

¿Quién vive en la misión?
En la misión viven indios californianos, padres, soldados, un mayordomo y maestros artesanos y sus familias procedentes de México. Los padres intentan convertir al cristianismo a los pueblos indígenas de California, y dirigen todas las operaciones de la misión, desde la agricultura hasta la educación. Los soldados protegen el territorio de los rusos comerciantes de pieles procedentes del norte. Los indígenas proporcionan el trabajo que permite a las misiones sobrevivir.

¿Qué traen consigo los padres de España?
Los padres introdujeron en California árboles de cítricos, olivas y pimienta, ganado vacuno, ovejas, caballos, pollos, el gato doméstico, telares para tejer, herramientas para la construcción como sierras y hachas, y oficios como herrería, peletería, carpintería, confección de candelas y de jabón. Los españoles también introducen enfermedades nuevas a las que no pueden resistir los nativos. Miles de indios californianos mueren de paludismo, viruela, sarampión, hambre y violencia.

¿Qué tradiciones llevan los indígenas a las misiones?
Los indígenas de California tienen su propia cultura, religión, lengua y arte, inclusive tradiciones de cestería y arte rupestre. Sus conocimientos de la tierra, de los recursos naturales y sus usos de los comestibles, materiales de construcción y medicina resultan fundamentales para la formación del sistema de misiones.

CRONOLÓGICO DE EVENTOS

¿Cómo se construyen las misiones?
Los indios californianos proporcionan la mano de obra para construir y operar las misiones. Los padres trazan los planos de los edificios basados en la arquitectura de España. Los materiales de construcción proceden de los recursos de la naturaleza local. Los diseños del arte rupestre constituyen motivos decorativos para los arcos del nuevo estilo arquitectónico de las misiones.

¿Qué impacto ejerce el sistema de las misiones en los indios de California?
Los padres enseñan a los indios la vida, lengua y religión de los españoles e intentan suplantar la cultura tradicional de los indios. Se cree que al menos una tercera parte de los indios de California se incorporaron al sistema de las misiones y se convirtieron al cristianismo durante la era de las misiones. Algunos llegan por su propia voluntad, otros lo hacen forzados. Algunos padres son muy amables y cuidadosos de los indios que fueron a vivir en su misión, pero otros no tienen tan buen corazón. Una vez que un indio se convierte al cristianismo y accede a vivir y trabajar en la misión, no se le permite salir. Algunos están insatisfechos con ese estilo de vida e intentan escapar. Los soldados los devuelven, sin embargo, y reciben castigos severos.

1821 • *México obtiene la independencia de España. Alta California y las misiones pertenecen ahora a México.*

1833 • *Por decreto del Gobierno de México, las misiones son secularizadas, es decir que pasan de ser regidas por la Iglesia a ser administradas por el Estado. Muchos de los padres regresan a España. La tierra es concedida a familias individuales de colonos mexicanos. Muchos de los indios que trabajaban en las misiones ahora van a trabajar en los ranchos. A finales de la era de las misiones, hay una mitad escasa de los indios de California en comparación con los que había cuando llegaron los españoles. Muchos habían muerto como consecuencia de las enfermedades traídas por los europeos.*

1834

1850 • *California se hace estado. La mayoría de las misiones es entregada a la Iglesia Católica y muchas acaban en ruinas, víctimas de los desastres naturales y de la negligencia humana.*

Hoy • *La economía de estado depende de muchos de los productos agrícolas que los padres trajeron consigo de España. Los turistas del país y del mundo se sienten atraídos a admirar la hermosa arquitectura. Las misiones desempeñaron un papel importante en el desarrollo de California y diversos planes de restauración en el transcurso de los años han contribuido a preservar los edificios y el arte para las generaciones futuras. El sistema de las misiones también cambió para siempre la vida de los nativos de California. Si bien algunas tradiciones como la cestería se mantienen, gran parte de la cultura se ha perdido.*

OBJECTIVES

- *Students will learn about why and how the missions were established in California by Spain.*
- *Students will investigate daily life in a mission from the perspectives of the California Indians and the Spanish padres through hands-on activities in the truck classroom.*
- *Students will learn about the culture and traditions of the Cahuilla people of Southern California.*
- *Students will understand the impact the mission system had on the history, present economy, and indigenous people of California.*

FOURTH GRADE CURRICULUM LINKS

California Department of Education State Content Standards serve as the foundation of the Mervyn's Moving Mission program and lesson plans.

HISTORY/SOCIAL SCIENCE

4.1. *Students demonstrate an understanding of the physical and human geographic features that define places and regions in California.*

4.1.3 *Identify the state capital and describe the various regions of California, including how their characteristics and physical environments affect human activity.*

4.1.4. *Identify the locations of the Pacific Ocean, rivers, valleys, and mountain passes and explain their effects on the growth of towns.*

4.1.5 *Use maps, charts, and pictures to describe how communities in California vary in land use, vegetation, wildlife, climate, population density, architecture, services, and transportation.*

4.2. *Students describe the social, political, cultural, and economic life and interactions among people of California form the pre-Columbian societies to the Spanish mission and Mexican rancho periods.*

4.2.1 *Discuss the major nations of California Indians, including their geographic distribution, economic activities, legends, and religious beliefs; and describe how they depended on, adapted to, and modified the physical environment by cultivation of land and use of sea resources.*

4.2.2 *Identify the early land and sea routes to, and European settlements in, California with a focus on the exploration of the North Pacific noting especially the importance of mountains, deserts, ocean currents, and wind patterns.*

4.2.3 *Describe the Spanish exploration and colonization of California, including the relationships among soldiers, missionaries, and Indians.*

4.2.4 *Describe the mapping of, geographic basis of, and economic factors in the placement and function of the Spanish missions; and understand how the mission system expanded the influence of Spain and Catholicism throughout New Spain and Latin America.*

4.2.5 *Describe the daily lives of the people, native and non-native, who occupied the presidios, missions, ranchos, and pueblos.*

4.2.6 *Discuss the role of the Franciscans in changing the economy of California from a hunter-gatherer economy to an agricultural economy.*

4.2.8. *Discuss the periods of Mexican rule in California and its attributes, including land grants, secularization of the missions, and the rise of the rancho economy.*

VISUAL ARTS

2.0 *Creative Expression*
Students apply artistic processes and skills, using a variety of media to communicate meaning and intent in original works of art.

> **2.4** *Use fibers or other materials to create a simple weaving.*

3.0 *Historical and Cultural Context*
Students analyze the role and development of the visual arts in past and present cultures throughout the world, noting human diversity as it relates to the visual arts and artists.

> **3.1** *Describe how art plays a role in reflecting life (e.g. in photography, quilts, architecture).*
>
> **3.3** *Research and describe the influence of religious groups on art and architecture, focusing primarily on buildings in California both past and present.*

5.0 *Connections, Relationships, Applications*
Students apply what they learned in the visual arts across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They also learn about careers in and related to the visual arts.

> **5.3.** *Construct diagrams, maps, graphs, timelines, and illustrations to communicate ideas or tell a story about a historical event.*

ENGLISH-LANGUAGE ARTS

READING

2.0 *Reading Comprehension*

> **2.3** *Make and confirm predictions about text by using prior knowledge and ideas presented in the text itself.*
>
> **2.4** *Evaluate new information and hypotheses by testing them against known information and ideas.*
>
> **2.7.** *Follow multiple step instructions in a basic technical manual.*

WRITING

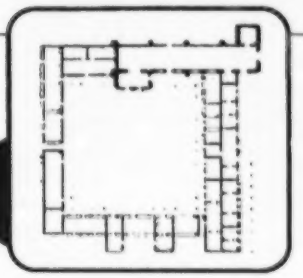
2.0 *Writing Applications*

> **2.1** *Write narratives:*
> **a.** *Relate ideas, observations or recollections of an event or experience.*
> **b.** *Provide a context to enable the reader to imagine the world of the event or experience.*
> **c.** *Use concrete sensory details.*
> **d.** *Provide insight into why the selected event or experience is memorable.*

LISTENING AND SPEAKING

1.0 *Listening and Speaking Strategies*

> **1.1** *Ask thoughtful questions and respond to relevant questions with appropriate elaboration in oral settings.*
>
> **1.2** *Summarize major ideas and supporting evidence presented in spoken messages and formal presentations.*



ARCHITECTURAL PLAN OF MISSION

Drawn by George Kuska, AIA
Reproduced with permission from Live Again Our Mission Past
(Barbara Linse and George Kuska, 1994 [9th ed.])

KEY TERMS

Adobe — *Blocks of clay and water mixed with straw and baked. This was a common building material at the missions.*

Lavandaría — *Area designated for laundry.*

Mayordomo — *The foreman or head guard, usually a retired soldier or Native American.*

Indigenous — *Native to an area.*

The California Missions were planned as a system of self-sufficient, agricultural colonies, which would establish Spain as the ruling colonial power in California. In order to accomplish this, Franciscan padres were responsible for converting the indigenous people of California to the Catholic religion and to Spanish citizenship. The missions were built near a water source, natural resources, and large populations of indigenous people of California.

The padres who founded the missions brought many tools and supplies, but it was too difficult to bring other building materials on the long journey. Native Americans provided skill and labor for making the adobe bricks and roof tiles, and building the mission structures using local natural materials. The first temporary buildings were wood, clay, and grass shelters like those in which the Native Americans lived. The padres drew up plans using ideas from some of the buildings they remembered from Spain. The adobe bricks were made of clay, straw, sand, and water, and were dried in the sun, and sometimes fired in a kiln to make them stronger. The bricks were laid together end to end and side to side, with mud mortar in between. A lime, water, and sand plaster mixture was spread over the outside of the bricks, resulting in the trademark creamy white appearance of the mission buildings.

A typical mission was organized as a series of linked buildings around a central quadrangle with a courtyard. A fountain was located in the large plaza, an important gathering place for people who lived at the mission. The surrounding buildings provided living quarters for the padres, mayordomo, soldiers, master craftsmen and their families, guests, and unmarried girls. There were many crafts and trades practiced at the mission, and each had its own designated area, such as the blacksmith shop. There were special spaces for weaving, soap making, carpentry, a gristmill for grinding grains and olives, a winery, pottery kilns, a lavandaría, and the kitchen. Connected to all of this, and central to the mission, was the church, with a cemetery next to it. The padres imported church bells from Peru or Mexico City, which were used for telling time, announcing events and marking sad or joyful occasions. The Native American village, orchards, fields, vineyards, corral, and pastures and fields for cattle, sheep, and other animals were located on the periphery of the main mission compound.

DISCUSSION QUESTIONS

Why was Spain interested in building missions in California?

If you built a mission building today, how would it look? What materials would you use?

GIRL'S SPLIT HOOD CRADLEBOARD

2

Western Mono
Sourberry, sedge, redbud, cotton, and leather
Lent from the Deutsch Collection, Fresno Metropolitan Museum

KEY TERMS

Pattern — *A repeating arrangement of colors, shapes, and figures.*

Tradition — *A custom, idea, or belief that is handed down from generation to generation.*

For hundreds of years, California Indian women have gathered reeds, brush, and grasses to weave baskets used for cooking, carrying babies, storing food and other materials, and many other purposes. Baskets were even filled with water and used to cook food over fires. The tradition of basketry has been so important for generations that women have carefully taught their daughters how to make traditional baskets, and their daughters in turn have taught their daughters. Today the tradition of basketry is being preserved and continued by many basketmakers representing different Indian tribes throughout California.

A cradleboard is made up of a strong frame and woven grasses and reeds. A young girl first learning to weave baskets will often make a miniature cradleboard for her doll. This cradleboard was made by a California Western Mono woman. Other tribes in California also use wood or glass beads on the cradleboards. The baby is typically wrapped in a blanket and secured to the cradleboard with a crisscrossing cord or tie.

Although materials, design, and decorations of cradleboards of individual tribes vary, they all are flexible in use, serving as both a cradle and a carrier. The curve at the top is designed to protect the baby's face from the sun. As a baby grew, a larger cradleboard would be made to ensure it was safe and comfortable. In the Western Mono culture, the baby's paternal grandmother traditionally makes the cradleboard for the newborn.

The patterns woven into the cradleboard vary depending on whether the cradleboard is for a male or for a female child. Straight lines or a "V" pattern appears on a boy's cradleboard; zigzags and diamonds are prevalent on a girl's cradleboard.

DISCUSSION QUESTIONS

California Indians traditionally had a hunter-gatherer economy. It was mainly the job of the women to gather food staples such as acorns and pine nuts. Why would a cradleboard be an important object for a mother who needed to be able to move around?

What are some of the traditions that have been passed down from generation to generation in your family?

METATE AND MANO
Central California Indian
Granite
Estimated 19th–20th century
Lent by Allan Clark

KEY TERMS

Acorn	*The seed of an oak tree.*
Cahuilla	*A tribe of California Indians from Southern California.*
Granary	*A container used for storage of food items. The granaries of the Cahuilla were huge baskets sealed with mud like a giant bird's nest.*
Leach	*To use water to extract harmful or unwanted elements.*
Staple food	*A food eaten often, and depended upon for nutrition.*

A metate is a slab of granite or metamorphic rock used to grind plant materials. The mano, a hand-held oblong tool also made from stone, is used to do the grinding on the flat metate surface. Native peoples throughout the Americas have used these tools for thousands of years. They are still used by many people today. Another set of stone tools that may also be found in contemporary kitchens is the mortar and pestle, also used by Native Americans in California. Metates and mortars were used for grinding seeds, acorns, mesquite, and piñon nuts.

Traditionally, almost all of the Cahuilla's food came from gathering plants. Acorns were a staple food for the Cahuilla and other Native American tribes living in California's oak woodlands, foothills, and coastal areas. These seeds of an oak tree were ground to prepare them for weewish, a dish similar to porridge. Acorns cannot be eaten without a lot of preparation, but they are a highly nutritional food. First, acorns were gathered and stored in a granary made from willow or arrowweed. The acorns were shelled by pounding them on a mortar. The shelled acorns were sifted in a winnowing basket, and then ground into flour. Hot water was poured over the acorn flour several times to remove the toxic tannic acid. Finally, the acorn flour was cooked in a watertight basket by dropping in hot rocks and stirring the mixture with a looped stick.

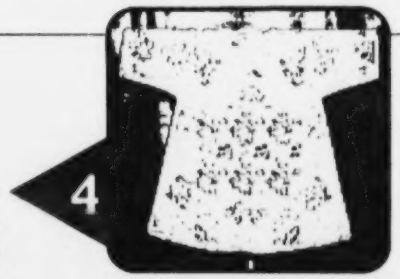
When Native Americans lived on the missions, their manos and metates remained an important tool. They introduced cookware and methods of food-gathering that helped the Spanish survive their new life in a harsh environment. Native women, already skilled at grinding acorns and weaving baskets, became an important work force on the mission. Manos and metates were used to ground corn for tortillas and wheat for bread.

DISCUSSION QUESTIONS

Do you have a mano or metate or a mortar and pestle in your kitchen? How do you use it?

When a Cahuilla woman died, her mortar and pestle was broken and buried with her. Why do you think a tool for grinding food was so important to the Cahuilla people?

Cahuilla people still eat weewish today on special occasions. What traditional foods does your family eat on holidays that take a long time to prepare?



DALMATIC VESTMENT, about 1750
Silk with French and/or Chinese brocade
De Saisset Museum California History Collection,
Santa Clara University
Photograph by Scott Hess

KEY TERM

Dalmatic — *A religious garment worn by officials of the Catholic Church during specific religious ceremonies.*

The dalmatic vestment draws its name from the country where it originated, Dalmatia (a country that was formerly in Eastern Europe). Originally, it was a loose, gown-like tunic reaching the ankles, with short, wide sleeves. It was most often ornamented with two vertical stripes of red or purple. Today it is worn for Mass in the Catholic Church.

The dalmatic vestment shown in the transparency is from the de Saisset Museum of California at Santa Clara University. The University is on the grounds of the Santa Clara de Asís mission and this dalmatic may have been worn by one of the padres at the mission. The padres wore different colors of vestments for each special occasion. White was for feast days and Sundays after Easter. Purple was worn during Lent. Good Friday and deaths were marked by black vestments. A blue vestment was used on the 8th of December for the Feast of the Immaculate Conception.

On ordinary days on the mission, the Franciscan padres wore a gray robe, or habit, made of wool with a hood. Around his waist was tied a rope known as a cincture. The cincture had three knots tied in it to remind the friar of his vows of poverty, chastity, and obedience. Hanging from the cincture was a rosary and cross so he could pray. He also had a large brimmed hat, a walking staff, and a pouch to carry a few personal things, such as a prayer book or journal.

DISCUSSION QUESTION

Why did the Franciscan padres wear different clothes for ceremonies in the Church? Do you have special clothes you wear for special celebrations?

PHOTOGRAPH OF SANTA CLARA DE ASÍS

By W.A. Haines, about 1910
W.A. Haines Collection, UCR/California Museum of Photography
University of California at Riverside

KEY TERMS

Circuit	*A circular route.*
Document	*Something that contains important information.*
Panorama	*A wide or complete view of an area.*
Record	*An official document that tells a story about a past event.*

This black and white photograph shows Mission Santa Clara de Asís near San Francisco. Santa Clara was the first mission to honor a woman, St. Claire of Assisi. Father Junípero Serra founded this mission in January 1777, just three months after the nearby Mission San Francisco de Asís was established. Mission Santa Clara was relocated and rebuilt five times in its history. Earthquakes, floods, and fires seemed to follow the mission each time.

William Amos Haines photographed the mission chain from 1905 to 1920. Using a unique new technology of the times called "Cirkut Panorama," Haines captured the entire area around the missions. Manufactured by Kodak between 1904 and 1940, the Cirkut camera provided a 180-degree peripheral view. It was specially designed for photographing large groups of people and scenic landscapes. By using a rotating lens, these cameras could produce images 8 or 10 inches wide and up to 6 feet long.

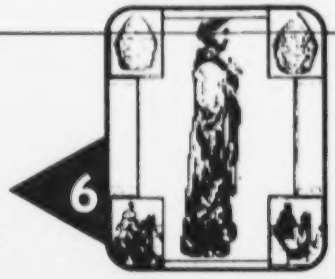
A photograph can reveal a lot of information about history. Taking a photograph is like freezing that moment in time. Many of the missions have been renovated and reconstructed many times since they were first built, but Haines' photographs show them as they looked during the 1900-20 era. Since photography was invented, it has been an important tool to document people and architecture for historians. Photographs captured accurate portraits of cities and buildings far away for people who couldn't travel to see them in person.

W.A. Haines' photographs are significant records of California history. They provide a view of the California missions before the modern city grew up around the buildings. This enables us to see what the entire area looked like without parking lots and freeways nearby.

DISCUSSION QUESTIONS

Why do you think the camera that photographer W.A. Haines used was called a "Cirkut Panorama" camera? How was it different from other cameras? Have you ever used a panoramic camera?

W.A. Haines photographed Mission Santa Clara more than ninety years ago. Imagine that your class has found a 90-year old photograph of the land around where your school is today. What do you see in the photograph? Is your school in the picture? Are there any other buildings or trees?



SAN LUIS OBISPO SAINT, about mid-1700s
Wood carving with polychrome and gilding
Mission San Luis Obispo

KEY TERMS

Bole *A layer of clay brushed on top of the gesso layer. The bole creates a soft layer on which the artist can apply gold leaf. The artist can then rub the gold leaf with a polished stone to create a beautiful shine.*

Conservator *A trained specialist dedicated to preserving art and historic artifacts for future generations. Conservators have years of training in art, art history, and science.*

Conserve *To save something from loss, decay, or waste.*

Gesso *A white chalk material mixed with glue and water. It is brushed on top of the wood carving in many layers to create a smooth surface for the artist to paint on.*

Gilding *A surface decoration in gold, silver, or other metal. Applying gold leaf to an object is called gilding.*

Gold leaf *Gold that has been beaten to very thin sheets for use in gilding.*

Polychrome *A painted surface using many colors.*

Preserve *To protect something so that it stays in its original state.*

Restore *To bring back to an original condition.*

Secularization *The process of changing from being run by the church to managed by the state government.*

After secularization, the missions were left to fall to disrepair. Most of the missions were built with adobe, a material which can actually melt from contact with moisture. Over time, the buildings were damaged by fires, earthquakes and other disasters. Recently, there have been efforts to restore them in order to preserve a valuable part of our history. Conservators restore and preserve existing works of art so they will be available for future generations to study and appreciate.

This statue of a saint was made in Mexico for Mission San Luis Obispo. The statue was damaged over the years from exposure to the elements. Other people have tried to repair it many times. Professional art conservators Carol Kenyon and Patty West recently restored the statue.

SAN LUIS OBISPO SAINT, about mid-1700s
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SAN LUIS OBISPO SAINT (Cont.)

This transparency shows the statue of San Luis Obispo both before and after conservation. This is what the conservators found as they began to work on the statue.

- *After several tests, the conservators found the statue had two new layers of paint over the original paint. One layer was pale blue and the other brown.*
- *Several parts of the statue were broken off over the years. People tried to attach replacement parts, including new fingers.*
- *The conservators found a mysterious layer of brown paint under a newly painted flesh color on the hands. They concluded that the artist had originally painted gloves on this statue and that someone had later tried to change the gloves into hands by painting them a flesh color.*
- *The hat is not original to the statue. Although the hat is too big for the statue, the mission requested that the conservators leave the hat on the head. The hat was repainted and gilded to match the original design and color of the statue's clothing.*

DISCUSSION QUESTIONS

What do you think a conservator does? Why you think their work is important?

What do you think you would need to know about to become an art conservator?

If you were the conservator of this statue, would you choose to keep the hat on the statue, even though it was not part of the original? Why or why not?

OBJECTIVES

Students will learn about the Cahuilla people of Southern California, and how they were affected by the arrival of Europeans in California.
Students will investigate a custom of the Cahuilla and understand why it is important to preserve family and cultural traditions.

KEY TERMS

Custom	*A tradition or something that is done regularly.*
Mineral	*A natural substance obtained from the ground or water.*
Petroglyph	*A carving or scraping on a rock.*
Pictograph	*A picture used as a symbol.*
Pigment	*A substance that gives color to something.*
Shaman	*A religious leader. The Cahuilla describe a shaman as one who has supernatural powers.*
Symbol	*A design that represents something else.*

MATERIALS

Paint or permanent markers
Rocks with a flat surface (one per student)

BACKGROUND INFORMATION

The pre-contact population of the Cahuilla Indians numbered around 6,000 people spread over 2,400 square miles and consisted of several different groups or clans. Cahuilla lived in a large, geographically diverse area that was bordered by part of the San Bernardino Mountains to the north, the middle of the Colorado Desert to the east, part of the Santa Rosa Mountains to the south, and the San Jacinto Mountains to the west. The Cahuilla were hunter-gatherers.

The Cahuilla people's first encounter with Europeans was in 1774 when Juan Bautista de Anza was looking for a trade route between Sonora, Mexico and Monterey, CA. Living so far inland, Cahuilla had little contact with Spanish soldiers and padres, many of who saw the desert as a place to avoid. The Cahuilla learned of mission life from Native Americans living closer to the missions in San Gabriel and San Diego. In the early 1800's, some Cahuilla visited the missions and a few stayed. There are records of Cahuilla people being baptized as early as 1809.

The Catholic Church soon set up several mission outposts near Cahuilla territory. Some Cahuilla adopted Spanish customs and traded for goods. The Cahuilla also learned new trades like brick making, woodworking, and ranching. Many began to practice Catholicism. As a result of diseases introduced by the Europeans, however, a devastating population loss was experienced among all native Californians, including the Cahuilla. A smallpox epidemic in 1863 resulted in the deaths of 70% of the Cahuilla population.

Despite all the changes brought on by contact with Europeans, the Cahuilla have worked hard to preserve their traditions for future generations. Rock art is one physical record of a native custom which can be found in their natural environment today. The Cahuilla painted and carved rock art throughout their territory. Pictographs and petroglyphs showed where to find food or water, marked boundaries, and were used to tell stories about historical events. Human figures, maze-like patterns, circles, diamond shapes, and vertical lines are some of the designs common to rock art. The meanings of many of the designs were known only to shamans. The knowledge of religious customs and ceremonies was considered a secret. Now the preservation of their history is important to many Cahuilla, young and old. The elders who still know how to perform the traditional rituals, such as brother and sister Katherine Siva Saubel and Alvino Siva, are very respected in their community.

When Native Americans went to live on the missions, they brought many resources with them, including the skill of painting rock art. The beautiful designs that mark the arches of many mission churches can be traced back to the native tradition of rock art.

ACTIVITY

Discuss the history of the Cahuilla in California. Ask students what they know about what life was like when their parents and grandparents were their age. How is it different from today? How is it the same? How do they know about their family history? Through stories passed down from generation to generation, Cahuilla people today still know about most of the beliefs of their ancestors. Do their parents tell them stories?

Explain to the students that rock art is one way that the Cahuilla people told stories about their history. Cahuilla people painted and carved symbols in the rocks throughout the land on which they lived. Ask students to define the word symbol. Discuss some designs and symbols the Cahuilla created.

Explain to students that only shamans knew what some symbols meant to the Cahuilla. The meanings were a secret. Unfortunately, the meaning of much rock art is lost because shamans died with passing on their knowledge to anyone.

Have students go home and interview a family member to gather a one or two paragraph description about a family tradition. In class, ask students to think about how they could tell this story through a picture. Tell the students that they are going to create their own pictograph.

Hand out a piece of paper to each student. Ask them to think of something important from their story and then design a symbol to represent it.

When they have finished, students can paint their symbol on the flat surface of a rock. Explain that the Cahuilla used natural materials to make pigments for paint. Pictographs were painted on rocks with ground up minerals like limonite (white), charcoal (black), or hematite (white). The paint was applied using a brush made with yucca (a plant) fibers. Another technique used was blowing the pigment onto a rock surface covered with an oily substance. Have the students use black, white, and red paint or markers to represent the minerals traditionally used.

ACTIVITY 1

Have the students write about the three most interesting things they discovered on the Mervyn's Moving Mission. This should include descriptions of one object, one photograph or piece of art, and one new thing they learned how to do.

ACTIVITY 2

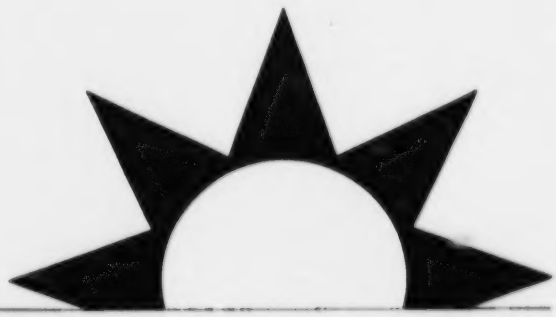
Tell the students to imagine that they are a person living on the mission. Have them write a diary entry or letter describing a typical day. Have them draw an illustration of their work space or sleeping area to accompany this description.

ACTIVITY 3

Ask the students to recall the some of the plants and animals introduced to California by the Spanish. As a class, brainstorm a list of these things on the board. Ask students to think about how the introduction of these plants changed life in California, for example, the impact of the citrus industry on the economy today. Have the students each choose one plant from the list, and create a collage of drawings and images from magazines featuring this plant. Under the collage, have the students make a label with the scientific and popular names of the plant, and one of its uses today.

ACTIVITY 4

Mission architecture has inspired many artists and photographers to try to capture the missions in a work of art. Discuss some art terms and movements with your students such as realism, cubism and impressionism. Show the transparency of the photograph of Mission Santa Clara de Asís. Enlarge a photocopy of a mission onto a sheet of paper for each student. Have the students fold the photocopy in half lengthwise, and glue the folded half onto one side of another sheet of drawing paper. On the blank half, allow them to paint an interpretation of the mission in an impressionistic or cubist style.



BOOKS FOR TEACHERS

Missions

Bouvier, Virginia M. Women and the Conquest of California, 1542-1840: Codes of Silence. University of Arizona Press, 2001.

Gutierrez, Ramon A. and Richard J. Orsi, editors. Contested Eden: California before the Gold Rush. University of California Press, 1998.

Jackson, Robert H. and Edward Castillo. Franciscans and Spanish Colonization: The Impact of the Mission System on California Indians. Albuquerque: University of New Mexico Press, 1995.

Linse, Barbara. Live Again our Mission Past. Larkspur, CA: Arts Books, 1992.

Weber, David J. The Spanish Frontier in North America. New Haven, CT: Yale University Press, 1992.

Albert L. Hurtado. Indian Survival on the California Frontier. New Haven: Yale University Press, 1988.

Cahuilla

Dozier, Deborah. The Heart Is Fire: The World of the Cahuilla Indians of Southern California. Berkeley, CA: Heyday Books, 1998.

CHILDREN'S BOOKS

Bean, Lowell John and Lisa Bourgeault. The Cahuilla. New York: Chelsea House Publishers, 1989.

Behrens, June. California Missions series. Minneapolis, MN: Lerner Publications Co, 1996.

Margolin, Malcolm and Yolanda Montigo, editors. Native Ways: California Indian Stories and Memories. California: Heyday Books, 1997.

O'Dell, Scott. Island of the Blue Dolphins. Boston: Houghton Mifflin, 1960.

Yamane, Linda. Weaving a California Tradition: A Native American Basketmaker. Minneapolis, MN: Lerner Publishing Group, 1996.

VIDEOS

California Missions: Hosted by Huell Howser. Huell Howser Productions, 2000. An eight-part video series; accompanying teacher's guide is available.

Cahuilla Bird Songs. Autry Museum of Western Heritage, 2000.

ON-LINE RESOURCES

California Indian Museum and Cultural Center
http://cimcc.indian.com/maps1.htm/
Features colourful and useful maps of California Indian tribal areas.

California Missions Studies Association
http://www.ca-missions.org/
A great resource for in-depth information about the California Missions. Features articles, bibliographies, an illustrated glossary of terms and links to other sites.

La Purisima Mission State Historic Park
http://www.lapurisimamission.org/
The official website of the state park. Includes a resource page for fourth grade projects and activities.

Malki Museum
http://www.malkimuseum.org/
The purpose of the Malki Museum is to promote scholarship, cultural awareness and understanding of Southern California Indian tribes. Katherine Siva Saubel, an elder in the Cahuilla community, was the first president of this museum.

Mission San Juan Capistrano
http://www.missionsjc.com/
Extensive section on Educational Programs, as well as school report information.

An Uncommon Mission: Father Jerome Tupa Paints the California Missions
http://www.kn.pacbell.com/wired/mission/
On-line exhibition of the contemporary paintings of all 21 California Missions accomplished by Father Tupa. This site contains images of the paintings, classroom activities and other resources for teachers.

Welcome to the California Missions.
http://cohort.educ.csus.edu/riolinda1/missionsweb/splash/general_info.html/
A web-based activity developed by two fourth grade teachers. Students assume roles and conduct mock talk shows about the treatment of the Indians and how the missions affected the development of California.

The Mystery of the Mission Museum
http://mystery.sdsu.edu/main/index.htm
The Mystery of the Mission Museum is a virtual reality project developed at San Diego State University. Students work in small groups, take turns at the computer, and spend much of their time researching, preparing and practicing presentations, and developing exhibits. CD ROM software is for sale on this website.

OTHER RESOURCES

Check out the Autry Museum's Community Stories Outreach Kit about the Siva family to build on your students' knowledge of the Native American community in California. The traditions and culture of the Cahuilla people of Southern California have been recorded and preserved through the work of Katherine Siva Saubel and Alvino Siva, respected elders in the Cahuilla community. This kit investigates the rituals, language and art of the Cahuilla using lesson plans and hands-on objects. For more information about this and other outreach kits, contact the Autry's Outreach Coordinator at (323) 667-2000, ext. 260.

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